

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, APRIL, 1910

NUMBER 4



THE LANGE LEIZEN—OF THE SIX MARKS: PURPLE AND ROSE

BY JAMES McNEILL WHISTLER

LENT BY JOHN G. JOHNSON

THE WHISTLER EXHIBITION

THE first exhibition devoted entirely to Whistler's works consisted of thirteen paintings and fifty prints and was a "private view" held in London at 48 Pall Mall in June, 1874. In 1881, half a hundred pastels were shown at the Fine Art Society in Bond Street, and in 1883, fifty-one etchings and dry-points at the same place. Two small exhibitions were held in 1884, one in Dublin and one in London. The years 1886 and 1889 each saw an exhibition in London, and in 1892 was exhibited a group of forty-four "nocturnes, marines, and chevalet pieces," for which the painter himself prepared the catalogue. Between this last date and 1904 only one exhibition—and that of lithographs—was held, but in the years immediately following that of Whistler's death, 1904 and 1905, occurred the most important assemblages of his works—the memorial exhibitions of Glasgow, Boston, Paris, and London.

As is very well known, Whistler took a great deal of interest in the arrangement of his exhibitions, making some of them occasions for the teaching of his views in new and original ways. With a love of detail, he neglected nothing and devoted no little attention to the production of his catalogues, physically as well as spiritually.

The brown paper covered catalogue of the exhibition of etchings held at the Fine Art Society's gallery in 1883 was issued with the imprint of the artist's home in Tite Street, Chelsea, and has been taken to represent his peculiar views of typography as well as of hoisting critics with petards of their own making. After the title of each etching was printed a quotation from some criticism under the general motto on the title-page, "Out of their own mouths ye shall judge them." The gallery on this occasion was hung with white and yellow, had yellow matting on the floor, yellow chairs and yellow flowers in yellow pots. The attendant at the door was in yellow and white livery, while the artist wore yellow socks, and his assistants, yellow cravats.

For the catalogue of the exhibition of paintings held in 1884, Whistler prepared a page of "propositions" called *L'Envoie*, which we quote elsewhere, and he repeated in the catalogue of his "heroic kick in Bond Street" in 1892, the use of quotations from the critics for each title entry under the general texts, "The Voice of a People," and a sentence from the speech of the Attorney-General of England on the occasion of the Whistler vs. Ruskin trial: "I do not know when so much amusement has been offered to the British public as by Mr. Whistler's pictures." The artist triumphed in this exhibition of his pictures and his wickedness in showing through the published extracts from criticisms the futility of many of the early judgments is seen to lie deeper than humor—to be his conviction of his own worth.

The first New York exhibition of work by Whistler was made by Messrs. H. Wunderlich & Co., in March, 1889, when sixty-two "Notes," "Harmonies," and "Nocturnes" were shown with all the accessories of yellow hangings, flowers, furniture, and footmen of the exhibition in London in 1883.

In arranging the present exhibition no attempt has been made by the committee having it in charge to include the prints, either lithographic or from etched plates, which many of his admirers consider entitle the artist to rank with Rembrandt and the greatest of the masters of this art, nor yet to embrace a large number of his pastels and paintings in oils. Only so many paintings and pastels have been included as serve to show the development of the painter's art in these mediums, through the best obtainable examples—up to the limit of the space at our disposal, namely, the large central hall in the recently completed wing on Fifth Avenue. In the general excellence of the selection, the collection may be compared to the exhibition of Whistler's own arranging, held in 1892.

The paintings here shown number 31 in oils and 15 in pastels. They will remain on exhibition until the end of May.



HARMONY IN GREEN AND ROSE: THE MUSIC ROOM
BY JAMES MCNEILL WHISTLER
LENT BY FRANK J. HECKER



SYMPHONY IN WHITE, I: THE WHITE GIRL

BY JAMES McNEILL WHISTLER

LENT BY JOHN H. WHITEMORE



SYMPHONY IN WHITE, II: THE LITTLE WHITE GIRL
BY JAMES MCNEILL WHISTLER
LENT BY ARTHUR STUDD



NOCTURNE IN BLACK AND GOLD THE FALLING ROCKET

BY JAMES McNEILL WHISTLER

LENT BY MRS. SAMUEL UNTERMAYER



ARRANGEMENT IN BLACK AND BROWN: ROSA CORDER
BY JAMES McNEILL WHISTLER
LENT BY RICHARD A. CANFIELD



ARRANGEMENT IN BLACK AND GOLD: LE COMTE ROBERT
BY JAMES McNEILL WHISTLER
LENT BY RICHARD A. CANFIELD



L'ANDALUSIENNE
BY JAMES McNEILL WHISTLER
LENT BY JOHN H. WHITEMORE

L'ENVOIE

PROPOSITIONS PREPARED BY
JAMES MCNEILL WHISTLER

A PICTURE is finished when all trace of the means used to bring about the end has disappeared.

To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view.

Industry in Art is a necessity—not a virtue—and any evidence of the same, in the production, is a blemish, not a quality; a proof, not of achievement, but of absolutely insufficient work, for work alone will efface the footsteps of work.

The work of the master reeks not of the sweat of the brow—suggests no effort—and is finished from its beginning.

The completed task of perseverance only has never been begun, and will remain unfinished to eternity—a monument of good will and foolishness.

"There is one that laboreth, and taketh pains, and maketh haste, and is so much the more behind."

The masterpiece should appear as the flower to the painter, perfect in its bud as in its bloom, with no reason to explain its presence, no mission to fulfill, a joy to the artist, a delusion to the philanthropist, a puzzle to the botanist, an accident of sentiment and alliteration to the literary man.

CROSBY BROWN COLLECTION OF
MUSICAL INSTRUMENTS

STUDENTS whose time is limited will gain a general idea of the development of musical instruments in different countries by studying the exhibits in Gallery 39, beginning with the Prehistoric Case and the Egyptian Type Case (North wall, Gallery 39), then following the cases to the right around the gallery to the American piano on the South wall. The drawings of mediæval instruments, taken from old manuscripts, illus-

trate types of which it is impossible to obtain either originals or reproductions; these drawings also show the development of the different classes of instruments, taking Egypt as a center and working West through Europe and East through India and China.

The classification of the Collection is based upon the instruments of ancient Egypt, illustrated in the Egyptian Type Case, which are grouped as follows:

Class I. Stringed instruments.

Class II. Wind instruments.

Class III. Vibrating membranes.

Class IV. Sonorous substances.

Those desiring to make an exhaustive study of the subject should take the Egyptian Type Case in Gallery 39 as a starting point; turning to the right the harps will be found in the central case of the gallery; then proceeding to Gallery 38 the Stringed Instruments will be found on the North wall, extending around the East and South walls to the West wall, where the Wind instruments are placed; these follow along the West side of this gallery (38) through to the West and East walls of Gallery 35; the Vibrating Membranes and Sonorous Substances are placed on the South wall, where the European Section closes. The European Keyboard Instruments are grouped in the central cases as follows: Spinets and Harpsichords in Gallery 38; Pianos in Galleries 37 and 39; Organs and Sonorous Substances in Gallery 35.

Leaving the European Section, the student should enter Gallery 36, the Asiatic Section, beginning with China on the South wall and continuing to the right around the gallery, arriving at the cases holding the Asia Minor instruments placed at the left of the door leading to the African Section in Gallery 37; thus the Oriental influence in the instruments of Northern Africa may be easily studied. In this Gallery (No. 37) Africa is placed on the East wall, Oceania on the North and West walls and America on the West and South walls.

The collection of musicians' portraits has been placed in Gallery 38.

F. M.



FIG. 1. FARMYARD GROUP—ROMAN

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

II. BRONZES

AMONG the bronzes purchased last year there is no one piece of prime importance; but there are a number of excellent workmanship and some of peculiar archaeological interest.

Our collection of mirrors is increased by three valuable examples, all of Etruscan workmanship. On one (diameter $6\frac{1}{2}$ inches (16.5 cm.)) is represented Odysseus attacking Circe (fig. 8). The legend of Circe, changing the companions of Odysseus into pigs and keeping them thus transformed until Odysseus himself appeared, was frequently depicted by Greek artists, especially on vases and mirrors. On our example Odysseus is represented attacking Circe with drawn sword, while she is raising both hands in horror and supplication. Elpenor stands on the other side armed with bow and arrow, likewise threatening the sorceress. In the foreground is one of Odysseus' unfortunate companions partially transformed into a pig, only the hind legs retaining human shape. The figures are identified by inscriptions in Etruscan letters: Uthste (Odysseus), Cerca (Circe), and Felparun (Elpenor). The presence of Elpenor as the companion who escaped the wiles of Circe and helped Odysseus to save

his friends, is contrary to the story as told in Homer's *Odyssey*, where that rôle is assigned to Eurylochos. The Etruscan artist was evidently not concerned about having his representation archaeologically correct; he needed another figure on the right to balance Odysseus on the left, and he supplied him with the name of Elpenor as one he remembered to be associated with Odysseus. The drawing of the scene on our mirror is of great delicacy and spirit. A very similar representation is on a mirror in the Louvre, where the figures are likewise inscribed; in execution, however, that is inferior to our example. (Cf. *Annali dell' Istituto archeologico*, 1852, *Tav. d'agg. H.*)

The scene on the second mirror (fig. 9), represents Peleus and Thetis (diameter $6\frac{3}{8}$ inches (16.2 cm.)). According to the legend, Thetis was given in marriage to Peleus, a mortal, against her own will. He won her only after a long struggle in which she metamorphosed herself into all manner of animals. The subject is a favorite one among Greek artists, especially with the vase-painters, who usually depict the actual struggle. Here Peleus is represented in the act of surprising Thetis at her toilet. She is holding a mirror in one hand and arranging her hair with the other. Seated in front of her is another woman, who is looking up, as if conversing with the goddess. Both are absorbed in their own doings and seem quite unconscious of the approaching Peleus. The mirror held by Thetis, on which her face is shown in re-

flection, is of the same shape as the three mirrors we are describing: that is, of the regular form used by Etruscan ladies. On the floor are placed other toilet articles—a casket with perfume bottles and dipping rod, a cushion, and a pair of shoes. The figures are again identified by inscriptions: Pele (Peleus), Thetis (Thetis), and Salaina, a name not otherwise known. The execution is careful and lifelike.

The subject of the third mirror (diameter $6\frac{3}{8}$ inches (16.2 cm.)), is the contest of Bellerophon and the Chimaera. Bellerophon, mounted on Pegasus, is plunging his lance into the monster's mouth. Another lance is already transfixing its body. The Chimaera is of the usual type chosen in Greek art—a monster in the shape of a lion with the head of a goat emerging from its back and with a tail ending in a serpent's head. On the background are drawn various objects to fill the spaces not taken up by the design, such as ornamental stars, flowering plants, and in one case a bird standing with one foot on a rock and the other put forward. The execution is good and animated, but the surface has suffered somewhat from overcleaning, which has partly removed the patina.

The two statuettes included in this collection are both of small dimensions; but their execution is very fresh and vigorous, and therefore undoubtedly Greek. One represents Herakles struggling with the Nemean lion (fig. 2; height $2\frac{1}{16}$ inches (5.2 cm.)). Herakles has his left arm round the lion's neck and is throttling him with all his might. The strain of the action is well brought out by the tension given to each muscle. The lion is nearly dead and his limp body forms an effective contrast to the vigorous figure of Herakles. The elaboration of the modeling points to the Hellenistic or late Greek period as the date of this group.

To the same period belongs the other statuette of a bearded dancing Satyr (fig. 3). This is of the same type as the famous little bronze from Herculaneum in the National Museum of Naples. The two are alike, not only in pose and general character, but also in most details. The chief difference is in size: the height of our statuette is only $2\frac{3}{8}$

inches (6.6 cm.), while that of the Naples Museum is $2\frac{5}{8}$ inches. From the Naples example we can restore the missing parts in our figure. The right arm was extended, with the forearm brought forward and the hand closed; the forefinger of the left hand touched the beard. The lower parts of the legs in our statuette have become slightly bent; the right leg was originally set farther to the left and the Satyr was standing on tiptoe. In spite of the small dimensions the modeling is executed with great care and the spirit of mirth is admirably represented in the laughing face.

The group of two youths carrying the dead body of a third (fig. 6), though used for the handle of a lid of a cista, belongs more properly among the statuettes than among objects of a decorative character (height $5\frac{1}{2}$ inches (14 cm.)). The motive is not uncommon and was used with many variations. Our example is of better execution than the average; the figures are well modeled throughout and the stiff joints and lifeless face of the dead youth show close observation of nature. The workmanship is Etruscan and belongs to the fifth century B.C.

Of peculiar interest is a farmyard group, of Roman date (fig. 1), consisting of two oxen, two bulls, a ram, a ewe, a goat, a kid, a pig, a sow, a plow, a country cart, and two yokes. They were found together and probably constitute either a votive offering or a child's toy. The animals, though rather roughly modeled, are all carefully characterized. Their average length is three to four inches. The plow is of the primitive type, in use both in Greek and Roman times, consisting of the pole, the plowtail, and the sharebeam. In our case the plowtail, which was held by the farmer, is missing, but a hole shows the point where it was attached. Though the rest of the plow was cast in one piece of bronze, the joints of the wooden original are all indicated; thus the pole is represented as fastened to the sharebeam by two large pegs, and on the end of the sharebeam a piece of metal is represented as attached by straps. The cart is of the general shape in use in Roman times for the transportation of eatables and army



FIG. 2. HERAKLES AND
THE NEMEAN LION
LATE GREEK



FIG. 3. DANCING
SATYR
LATE GREEK



FIG. 4. GREEK OINOCHOË
FIFTH CENTURY B.C.



FIG. 5. HANDLE
OF A VASE
ARCHAIC GREEK



FIG. 6. ETRUSCAN HANDLE OF
A CISTA



FIG. 7. HANDLE OF
A VASE
FIFTH CENTURY, GREEK

baggage. Similar carts occur on the column of Trajan, the chief difference being that in these the cart itself is raised above the wheels. Plows and carts were usually drawn by oxen, as was probably the case in our group, especially as the find includes two yokes. These yokes are of the double type, with two curvatures to fit the necks and shoulders of the oxen on which they were placed. In one yoke the holes are indicated through which was passed the leather straps fastening the yokes to the oxen. On the center of each yoke at the top is a cavity into which the pole fitted.

The fragmentary relief of a youth of Polykleitan type (height $3\frac{7}{8}$ inches (9.8 cm.)), probably served as an ornament of a vase or other object. The treatment both of the body and the head shows the characteristics associated with the sculptor Polykleitos. The body is of the massive, heavy build, with strongly developed muscles intersecting each other in definite planes, which we find both in the Doryphoros and the Diadumenos; the pose, with the weight of the body resting mainly on the right leg, and the square skull and general character of the face are all faithfully copied from that artist.

A small relief (height $3\frac{1}{4}$ inches (8.2 cm.)) of three goats must have served a similar purpose, though it is difficult to say to what kind of object it was attached. The composition is interesting. In front is a goat lying on the ground and scratching its ear with its hind hoof; behind it another goat is standing on its hind legs to the left, apparently browsing from a tree; and behind this a third goat is doing the same at the right. The effect of the composition is somewhat crowded and it is difficult at first sight to differentiate the three figures, as the height of the relief is the same in each case, though they are supposed to be in different planes. But the animals are well characterized, their postures being very lifelike and evidently studied from nature. The shaggy hair is successfully represented by small incised lines.

The remaining bronzes are chiefly utensils or of an ornamental character. Of great interest archaeologically is an archaic *kylix*, or cup (diameter $6\frac{7}{8}$ inches (17.4

cm.), height $2\frac{3}{8}$ inches (6 cm.)), with designs similar to those which occur on Corinthian vases, and therefore probably as early as the seventh century B.C. They consist of a frieze of animals with a border of lotos buds beneath. The animals are mostly of the monstrous shapes borrowed from Eastern art—a winged goat, a lion, a panther, a winged panther, a winged lion with the head of a bearded man, and a griffin. The background is filled with ornaments. The technique deserves attention. The designs are first sketched with a sharp instrument and are then gone over with another instrument producing, instead of a continuous line, a series of hatched lines, which give the effect of shading.

An *oinochoë* or wine-jug (height without handle $7\frac{7}{8}$ inches (20 cm.)) has a beautiful design at the bottom of the handle, consisting of an anthemion rising from *akanthos* leaves (fig. 4); the shape of the jug and the exquisite workmanship of the ornament leave no doubt that this vase is Greek, probably of the fifth century B.C.

Another jug (height $6\frac{3}{4}$ inches (17.1 cm.)), largely restored, is of Roman date and interesting chiefly for its handle terminating in the head of a *Seilenos*.

The other vase handles are of various shapes. The earliest is one ending in a Siren with spread wings, standing on a reversed palmette with a design of scrolls on each side (fig. 5). The execution is very delicate and belongs to the archaic Greek period (height $8\frac{3}{8}$ inches (21.2 cm.)).

Of great beauty is another handle (height $5\frac{3}{4}$ inches (14.5 cm.)) in the form of a young girl bending back (fig. 7). She is nude, but wears a cap and shoes. The fine proportions of the body, the simple modeling, and the somewhat severe type of the face, place it in the fifth century B.C.

The vase handle ending in a relief of Eros belongs to the Roman period (height 6 inches (15.2 cm.)). Eros, standing in a graceful pose, is holding a wreath in one hand and a reversed cup in the other. At his feet is a panther of which the fore part only is represented.

Two curved plaques, ornamented with designs, consisting of three *anthemia* ris-

ing from *akanthos* leaves, probably served as attachments to a vase or other object (height $2\frac{1}{4}$ inches (7 cm.)). The design is beautifully composed and has a freshness and vitality which bespeaks the Greek artist. The plaques form a pair, but

they are not identical, differing in small details.

Finally, the tail of a horse (length 16 inches (40.6 cm.)), is a fine fragment from a large relief of Roman date.

G. M. A. R.



FIG. 8. ETRUSCAN MIRROR
ODYSSEUS ATTACKING CIRCE



FIG. 9. ETRUSCAN MIRROR
PELEUS AND THETIS

NOTES

SUNDAY OPENING.—The Trustees announce that hereafter the Museum will be open on Sundays until 6 P.M., in winter as well as in summer. This action has been taken in the hope that the additional hour in winter will add to the convenience and pleasure of visitors, particularly of those whose occupations are such that they are unable to see the collections on other days of the week.

THE WING OF DECORATIVE ARTS.—The new wing of the building containing the European decorative arts was opened to the members and their friends on Monday evening, March 14, 1910. It is described in the Special Illustrated Supplement to the BULLETIN issued on that occasion, which contains also a brief general description of the collections and their arrangement.

The wing will now be open regularly, like the rest of the Museum. Students and copyists are welcome to work here under the usual arrangements, and it is hoped that the opportunities offered for the study of the arts of design may be embraced by the various schools of design and applied art.

THE RECEPTION.—The reception on the occasion of the opening of the new extension to the Museum building containing the Hoentschel Collection and other objects of the decorative arts of Europe, was held on Monday evening, March fourteenth, from half past eight until eleven o'clock. The members and their guests, city officials, members of fine art societies, representatives of schools of art and industry, were received at the foot of the staircase in the main hall by Robert W. de Forest, Chairman of the Committee of the Trustees on Reception, Joseph H. Choate, George Blumenthal, Frank D. Millet, the Mayor of the City, William J. Gaynor, and the Acting Director, Edward Robinson.

CATALOGUE OF THE WHISTLER EXHIBITION.—A catalogue of the paintings and pastels in the exhibition of Whistler's works contains a chronological biography, a list of exhibitions and of Honors and a bibliography of works on the artist.

ATTENDANCE.—The number of visitors at the Museum during January and February is shown in the following tables. The greater number of last year over this was due to the attendance at the German Exhibition.

JANUARY			
	1909		1910
18 Free days...	54,608	17 Free days...	22,781
6 Evenings....	6,291	5 Evenings....	1,012
5 Sundays....	32,376	5 Sundays....	29,042
8 Pay days....	4,798	9 Pay days....	2,638
	<hr/> 98,073		<hr/> 55,473
FEBRUARY			
	1909		1910
18 Free days...	5,581	16 Free days...	26,023
4 Evenings....	2,539	4 Evenings....	914
4 Sundays....	39,318	4 Sundays....	22,169
6 Pay days....	3,237	8 Pay days....	3,120
	<hr/> 99,675		<hr/> 52,226

THE LIBRARY.—The additions to the Library during the past month were one hundred and twenty volumes, divided as follows: by purchase, seventy volumes, by gift, fifty volumes.

The donors are: Mr. Edward D. Adams, Dr. Edwin AtLee Barber, Mr. John H. Buck, Messrs. Gimpel and Wildenstein, Mr. Leo Hamburger, Mr. George A. Hearn, Messrs. Edmond Johnson, Ltd., Miss Florence Levy, Mr. James H. Moon, Mr. Robert Porter, and Mr. Bernard Quaritch.

Nine carbon photographs of the tapestries in the Vatican, woven after the cartoons by Raphael, have been presented by Mr. J. Pierpont Morgan. These prints, which were specially made for Mr. Morgan with the permission of the Pope, enable us for the first time to see the full set of these remarkably interesting hangings.

The attendance during the month was two hundred and seventy.

Visitors to the Museum who may desire to study the Hoentschel Collection will find in the Library a profusely illustrated work in four volumes which has for its title *Collection Georges Hoentschel; notices de André Pératé et Gaston Brière*. Paris, 1908, together with many other works relating to the decorative arts in Europe and America.

A PAINTING BY FRANS HALS.—Through the kindness of Mr. Otto Kahn, the Museum has received as a loan, a painting by Frans Hals, which in importance stands among the first of this master's works. It is a large canvas, measuring 79 by 112 inches, and contains five full-length figures—the painter himself seated, with his wife beside him, his two children, a boy and a girl, standing one on either side, and slightly behind them a negro servant. A dog completes the group. The figures are placed toward the left, in front of a thicket, while to the right is seen a stretch of flat country with Haarlem in the distance.

Painted with a most careful regard for composition—a thing not usual with this artist—remarkable suavity of color and the boldest execution, in which, however, there is none of the bravado that sometimes appears in his smaller works, this picture is one of the most beautiful as well as the most important of Hals's works.

The provenance of the painting is as follows: Its first recorded owner was William Briston, son of Robert Briston, of Michaldener in Hampshire. William Briston sold it in 1759 to John Warde, his nephew, in whose family it has remained until now.

It was exhibited at the Royal Academy in London at the winter exhibition of works by old masters in 1906, when it became known to the public for the first time.

It has been placed on exhibition in the Museum in Gallery 25.

SHEFFIELD PLATE.—This ware takes its name from the English town in Yorkshire, where it originated. In 1742 one Thomas Balsover, repairing the handle of a knife

made partly of silver and partly of copper, accidentally fused the two metals into a perfect combination. From this circumstance, it occurred to him that in placing a thin coat of silver over a thick base of copper and rolling them together at a very high temperature they might be melted into one mass, and that this process might be adapted to the manufacture of articles hitherto made only of silver. The outcome was that a thriving trade in plated snuffboxes, buttons, and other small objects arose, which later, under the control of Joseph Hancock, grew into a big industry. It was adopted by Mr. Boulton and others in Birmingham and elsewhere, but eventually died out when the process of electroplating was discovered, about 1840. This brief mention of the history of Sheffield plate may be interesting in connection with the description of some of the objects in the collection gathered together by the Viscountess Wolsley and recently purchased by the Museum.

Two tea urns belong to the early period of manufacture—the larger, a magnificent piece, hammered up and chased, is one of the gems of this fine collection; the smaller, with two reeded handles, is plain in style. Two of four teapots are of the eighteenth century; the others, with the cast and chased silver mounts, are of the nineteenth century. A coffeepot with cast and chased silver mounts is of the early nineteenth century; a hot-water jug and a pierced cake basket belong to the eighteenth. A teapot and a tea caddy are both early specimens of the art; while of three sugar baskets, that of the round shape standing on three legs is the earliest. A two-handled cup and a tankard with spout added, two tankards with mid bands, as well as five candlesticks and a fruit dish, are all early pieces of this ware.

The three coasters, the argyle, the inkstands, one of which has been made from a coaster, and the pen tray, are all good specimens of this kind of ware. They are illustrated in an article by H. N. Veitch in the *Burlington Magazine* for November and December, 1904, and by Henry N. Veitch in *Sheffield Plate*, 1909.

J. H. B.

COMPLETE LIST OF ACCESSIONS

FEBRUARY 20 TO MARCH 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES EGYPTIAN.....	*Two prehistoric flint knives.....	Gift of Mr. J. Pierpont Morgan.
	*A papyrus roll.....	Gift of Miss Lucy Chauncey.
CERAMICS.....	†Pitcher, Mesopotamian, twelfth century; small Albarello, Persian, thirteenth century; small bowl, Syro-Egyptian, fourteenth century.....	Gift of Messrs. Tabbagh Frères.
	†Six tiles, Mesopotamian, twelfth century; lustre tile, Persian, thirteenth century.....	Gift of Mr. Otto H. Kahn.
	*Vase, Persian, thirteenth century....	Gift of Messrs. Kouchakji Frères.
	†Three mezzo-majolica bowls, Byzantine, eighth to tenth century.....	Purchase.
	†Inkstand and salt-cellar, German, sixteenth century.....	Purchase.
	†Two Tassie medallions: Duke of Cumberland and Dr. John Hunter; eighteen small Tassie heads; collection of one hundred and forty Wedgwood plaques, English, late eighteenth century.....	Purchase.
DRAWINGS.....	†Eight, British School Seven, Dutch School Eight, French School Eight, Italian School.....	Purchase.
FURNITURE AND WOODWORK..	†Carved and painted box, Swiss, seventeenth century.....	Purchase.
MEDALS, PLAQUES, ETC.....	*Two silver medals and dies, Hudson-Fulton Celebration Commission, by Chester Beach.....	Gift of the Commission.
	*Two gold, four silver and two bronze copies of the Elder Hudson-Fulton medals, by J. E. Roiné.....	Gift of Mr. Thomas L. Elder.
	*Bronze Arbitration medal of the Building Trades Employers' Association, by George Beck.....	Gift of Mr. George Beck.
	†Gold badge and bronze plaque of Francis Joseph of Austria; three bronze plaques, J. Petschek, Hans Graf Wilczek, Singing Society; two bronze medals, Joseph Lewinsky, Gen. Frederick von Beck, by Rudolph F. Marschall; bronze medal, The American Numismatic Society, Archer Milton Huntington, by Emil Fuchs; silver medal (restrike), Benjamin Franklin, by A. Dupré.....	Gift of Mrs. Edward D. Adams.
	* Not yet placed on Exhibition.	
	† Recent Accessions Room (Floor I, Room 3).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.....	†Bronze medallion, Ralph Waldo Emerson, by Victor D. Brenner....	Gift of Mr. R. T. Haines Halsey.
METALWORK.....	†Bronze mortar, by Jacopo Sansovino, dated 1544; bronze aqua manila, Italian thirteenth century; iron monstrance grill, sixteenth century, Italian; iron monstrance grill, Flemish, sixteenth century; iron monstrance grill, German, sixteenth century.....	Purchase.
	†Thirty-three pieces of silver, English, eighteenth and nineteenth centuries	Purchase.
MUSICAL INSTRUMENTS.....	*Five rattles, four drums with two sticks, horn and musical bow, West African, twentieth century.....	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	†Portrait of Winfield Scott, by Robert Weir.....	Gift of the Heirs of William B. Isham.
	†L'Enterrement, by Edouard Manet..	Purchase.
	†Portrait of a Lady, by Fantin-Latour.	Purchase.
REPRODUCTIONS.....	*Two plaster casts of a woman's head.	Purchase.
	*Twenty-five copies in plaster of objects excavated in Crete.....	Purchase.
SCULPTURE.....	†Bronze statuette, Water Nymph, by B. L. Pratt, 1908.....	Purchase.
TEXTILES.....	†Prayer carpet of needlework (patchwork) from Resht, Persian, nineteenth century.....	Purchase.
	†Piece of bobbin lace, Flemish, eighteenth century.....	Gift of Mrs. J. W. Pinchot.

LIST OF LOANS

FEBRUARY 20 TO MARCH 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	Archaic Etruscan bronze figure of a girl.....	Lent by Mr. J. Pierpont Morgan.
CERAMICS.....	*Pair of egg-shaped bowls, Chinese, K'ang-hsi period.....	Lent by Mr. J. Pierpont Morgan.
SCULPTURE..... Floor 1, Wing F.	Sandstone statue, Flora, by Giovanni da Bologna; Alabaster statue, Toilet of Venus, by Giovanni da Bologna; marble statue, Youth Leaning on a Dolphin, School of Michelangelo...	Lent by Capt. Philip M. Lydig.
TEXTILES.....	*Rug, Persian, seventeenth century...	Lent by Mr. Lockwood de Forest.
	*Three needlepoint lace collars, Dalmatian, early nineteenth century...	Lent by Mrs. Robert W. de Forest..
	* Not yet placed on Exhibition.	
	† Recent Accessions Room (Floor I, Room 3).	

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

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A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

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scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6.00 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.